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This Month

A. S. C. Holds Election of Officers for 1925

Light Sources
By Earl J. Denison

PUBLISHED IN HOLLYWOOD CALIFORNIA

Releases

April 5, to April 16, 1925

TITLE	PHOTOGRAPHED
O. U. West	Billy Ivers
Tainted Money	Allen Thompson
Gold and Grit	Irving Ries
The Way Of A Girl	John Arnold, **member A. S. C.**
Declasse	Tony Gaudio, **member A. S. C.**
The Bridge of Sighs	John Mescall
Percy	J. R Diamond
On the Go	Ray Ries
Men and Women	L Guy Wilky, **member A. S. C.**
The Burning Trail	Gilbert Warrenton, **member A. S. C.**
School for Wives	Joe Ruttenberg and Jack Zanderbroeh
Grass	Ernest Schoedsack
My Son	Wm. O'Connell
Man and Maid	Chester Lyons
Waking Up The Town	Paul Perry, **member A. S. C.**
His Supreme Moment	Arthur Miller
The Wizard of Oz	H F Koenekamp, **member A. S. C.**
The Charmer	James Howe
Proud Flesh	John Arnold, **member A. S. C.**
I Want My Man	James Van Trees, **member A. S. C.**
Lilies of the Streets	Edward Paul and Chas. Davis
The Night Ship	Jack MacKenzie
A Kiss in the Dark	Alvin Wyckoff
Madame Sans Gene	George Durand
Tides of Passion	Wm. S Adams
Spook Ranch	Harry Neuman
Recompense	David Abel, **member A. S. C.**
Code of the West	Lucien Andriot
The Mad Dancer	Not credited
White Fang	John Leezer; King Gray, **member A. S. C.,** and Glen Ganoe
Speed	King Gray, **member A. S. C.** and Orin Jackson
Forbidden Cargo	Silvano Balboni
Adventure	C. Edgar Schoenbaum
That Devil Quemado	Ross Fisher, **member A. S. C.**
Across the Deadline	Jack Bardaracco

Vol. 6 MAY, 1925 No. 2

American Cinematographer

FOSTER GOSS, *Editor and Business Manager*

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Light Sources
Article Four

By Earl J. Denison

Four Different Kinds *of* Light Sources Considered *by* Projection Authority

There are four different light sources now available for motion picture projection, namely:

The carbon arc;

The tungsten filament lamp, (commonly called Mazda);

The high intensity arc;

The reflector arc.

While these light sources vary in brilliancy, temperature and quality of light, each will give excellent results when properly installed and handled. Considerable care and thought should be given to the selection of the light to insure best screen results, together with low operating cost.

The Pure Carbon Arc

Practically all the light from a pure carbon arc emanates from the incandescent positive crater. Incandescence is a function of temperature and therefore, in order to obtain a light source of maximum brightness, a substance must be used which can be maintained at the highest possible temperature. In an electric arc, between pure carbon electrodes the surface of the tip of the positive electrode is maintained at temperature of over 3700 degrees centigrade. The carbon surface, when heated to this point, gives forth about 160 candle-power for every square millimeter of its surface. When such a carbon arc is forced by, let us say, doubling the current the brilliancy is not increased proportionately as might be expected. Instead, the carbon is consumed faster without any material increase in crater temperature. Therefore it is useless to force a carbon arc beyond a certain point.

Every projectionist is thoroughly familiar with this type of light. Not only is it the most widely used light, it is also the most flexible, being suitable to about 75 per cent of *the motion picture theatres,* and adaptable to a range in amperes from 25 to 100. However, the carbon arc is the most expensive to operate and the most difficult to handle. This type of arc requires constant care, and holds the world's record as a condenser breaker.

The Tungsten Filament Lamp (Mazda)

The Mazda unit for projection consists of a lamp house with 900 watt incandescent tungsten filament lamp condenser, spherical reflector, and transformer for stepping down line voltage to lamp voltage. This type of light was brought out about 10 years ago but did not find much favor with the projectionists at that time because it was put on the market before it had been developed sufficiently to make it practical for theatre installation. In the last year, the Mazda unit has been perfected to such an extent that it is fast replacing the carbon arc where length of throw is not prohibitive. It is the opinion of the writer, as well as the opinion of a large number of projectionists and engineers, that the Mazda lamp for projection is the ideal light source.

Advantages

It has many advantages over every type of arc lamp. Of course, the optical system of a projector is directly responsible for screen illumination and definition of the picture, and as I will deal with that subject in another article. I will only point out some of the advantages of the tungsten filament incandescent light over the carbon arc.

The Mazda unit is economical in operation, the standard lamp being 900 watts, 30 volts, 30 amperes. This reduces the current consumption at least 50 per cent and with the Bausch and Lomb relay condenser system will equal, in screen brilliancy, a 60 ampere carbon arc. There is absolutely no fluctuation in the light, thereby eliminating shadows and reducing shutter flicker to a minimum.

There are no complicated and cumbersome electrical apparatus. It is perfectly clean—no lamp house to clean or carbons to handle.

The light rays have a soft, warm quality that brings out the photographic quality of the picture.

100 *Hours*

The lamps are guaranteed for 100 hours and, if properly handled, will last much longer. The lamps do not deteriorate in brilliancy, but a sudden jar is apt to break the filament when hot. Sometimes the filament sags or marks, causing shadows on the screen. The Mazda unit is simple in operation and requires no handling except to change lamps, and this is accomplished in a few seconds

(Continued on page 18)

A. S. C. Holds Election of Officers for 1925-6

Board of Governors Chosen for Like Period. Scott Is New President.

Milner, Clark, Wilky, Glennon and Boyle Are Other Officers at Head of A. S. C.

HOMER SCOTT
President

VICTOR MILNER
First Vice-President

DANIEL CLARK
Second Vice-President

At the election of officers for 1925-26, Homer Scott was elected president of the American Society of Cinematographers; Victor Milner, first vice president; Daniel B. Clark, second vice-president; L. Guy Wilky, third vice- president; Bert Glennon, treasurer; and John W. Boyle, secretary.

The Board of Governors elected for the same period includes Bert Glennon, Victor Milner, John W. Boyle, H. Lyman Broening, Gaetano Gaudio, Gilbert Warrenton, George Schneiderman, Homer Scott, L. Guy Wilky, Fred W. Jackman, Daniel B. Clark, Charles Van Enger, Norbert Brodin, Paul P. Perry and Alfred Gilks.

The retiring A. S. C. officers are Gaetano Gaudio, president; Gilbert Warrenton, first vice-president; Karl Brown, second vice-president; Homer Scott, third vice-president; Charles Van Enger, treasurer; and Victor Milner, secretary.

Homer Scott

Homer Scott, the president-elect, is a veteran cinematographer in Southern California production matters. In the earlier days he was associated with Famous Players-Lasky at the period of inception of that organization. Later he was prominently identified with submarine cinematography having made "What Women Like," starring Annette Kellerman. Subsequently he began a long association with the Mack Sennett studios, having filmed, among other productions, 'Heartbalm," "Molly-O" and "Suzanna."

Victor Milner

Victor Milner, first vice-president, started in the field of cinematography in the pioneer era in New York City, he having been one of the first news cinematographers with Pathe, prior to which, however, he had been a projectionist. Among the productions he has photographed are "Fugitive from Matrimony," "Haunted Shadows," "The White Dove," "Uncharted Channels," Behind Red Curtains," "The Double Standard," "Half a Chance," "Her Unwilling Husband," and "Dice of Destiny" for J. D. Hampton; "One Hour Before Dawn," "When We Were Twenty-one" and "Felix O'Day," with H. B. Warner; "Human Hearts," directed by King Baggott, and other Univer-

L. Guy Wilky
Third Vice-President

Bert Glennon
Treasurer

John W. Boyle
Secretary

sal features; "Thy Name Is Woman" and "The Red Lily," both Fred Niblo productions; "Her Night of Romance," with Ray Binger, "Learning to Love," starring Constance Talmadge for Joseph M. Schenck productions; "East of Suez," starring Pola Negri and directed by R. A. Walsh for Paramount; and "The Spaniard, starring Ricordo Cortez and directed by R. A. Walsh for Paramount. Milner at present is at work on "The Prodigal Son," which Walsh is directing for Paramount.

Dan Clark

Dan Clark, second vice-president, has long been associated with Tom Mix in the filming of the Fox productions starring Mix. Among these features have been "Up and Going," "For Big Stakes, "The Fighting Streak," "Romance Land," "Just Tony," "Do or Dare," "An Arabian Night," "Catch My Smoke," "Three Jumps Ahead," "Modern Monte Cristo," "Journey of Death," "Tempered Steel," "The Heart Buster," "The Last of the Duanes," "Oh You Tony," "The Deadwood Coach," "Dick Turpin," and "Riders of the Purple Sage."

L. Guy Wilky

L. Guy Wilky, third vice-president, for the past several years has been chief cinematographer for William de Mille productions for Paramount. Among these vehicles have been "Midsummer Madness," "The Lost Romance," "What Every Woman Knows," "The Prince Chap," "Conrad in Quest of His Youth," "Clarence," "The Bedroom Window," and "The Fast Set."

Among the more recent productions he has photographed for Paramount are "New Lives for Old," and "The Man Who Fights Alone;" and, several years ago, "The Tree of Knowledge" and "Jack Straw," with Robert Warwick, for the same company. Before joining Famous Players-Lasky, Wilky had spent three years with Lubin, photographing for Romaine Fielding; a year with Bessie Barriscale whom he filmed in "Two Gun Betty," "A Trick of Fate," "Josslyn's Wife" and "The Woman Michael Married;" one year with Louise Glaum whom he photographed in "An Alien Enemy," "A Law unto Herself," "Shackled" and "The Goddess of Lost Lake;" and a year with the American Film Company at Santa Barbarba He also was with J. Warren Kerrigan whom he filmed in "A Man's Man" and "The Turn of a Card;" and with Thomas H. Ince for whom he photographed "Her Mother Instinct," "The Girl Glory" and "Free and Equal," all featuring Enid Bennett.

Bert Glennon

Bert Glennon, treasurer, is affiliated with Famous Play-

(Continued on Page 15)

E. Burton Steene, Akeley Expert, Comes West

A. S. C. Member, Long Located *in* New York City, Treks *to* Film Capital.

Ace Cinematographer *with* Extensive *and* Varied Experience *in* U. S. *and* Europe.

E. Burton Steene, A. S. C., has arrived in Hollywood from New York City, and will make his permanent headquarters in Hollywood, he having brought his Bell and Howell and Akeley camera outfits with him. Steene is a well-known Akeley specialist, his services having been in wide demand in the East.

For the past ten years, Steene has made New York City his cinematographic headquarters, he having resisted the urge which carried his fellow cinematographers of the pioneer years to Southern California. But a pleasure trip to the Southland last fall captivated the confirmed New Yorker with the result that he returned to his beloved Gotham, wound up work already contracted for, and then hied himself to the land of the famous climate.

Versatile

Steene is known as one of the most versatile cinematographers in the profession, he not only being an ace in regular production matters but having a long list of special assignment work to his credit in the nature of travel and industrial productions which he not only photographed but directed.

Passports Always Ready

His efficiency on difficult assignments, which entailed long journeys to out-of-the-way places, gained him an enviable reputation in the East where he became known as the cinematographer who

E. Burton Steeni, A. S. C.

"always carries his passports with him." By force of long habit, the A. S. C. member had his passports tucked away among his valuables when he arrived in Hollywood recently.

Three years ago Steene made a memorable trip to Europe during which he was engaged in advisory and supervisory capacities on cinematographic matters by Europe's largest companies. In Berlin, he was retained to supervise the installation and production of the first picture for the Potsdam Film Corporation, and could have signed a long term contract with either of two companies who sought his services, but the A. S. C. member elected to return to his activities in the East.

Steene, however, did remain in Berlin long enough to take advantage of a lucrative offer to make an aerial picture in which his abilities that have made him a foremost Akeley specialist showed to remarkable advantage. On the same production, Steene was retained to install modern lighting systems for the German company. The same trip in Europe took the A. S. C. member through England, France, Italy, Serbia, Montenegro, Albania, Greece, Turkey, Russia, Belgium, Holland, Denmark, Austria and Slovokia.

War Service

During the World War, Steene was with Brigadier General Charles F. Lee, Royal Air Force, in command of the British Air Mission, as cinematographer, and made instructional productions, including "How to Fly," which was given wide exhibition among student aviators. The A. S. C. member worked with five different pilots, four of whom, including General Lee, were subsequently killed. Steene had many narrow squeaks himself but managed to come through alive, always with the action recorded on the celluloid.

With this background, Steene has become an outstanding expert with an Akeley. Immediately before leaving New York City for Hollywood, Steene made a month's trip to Cuba where he was associated with Henry Cronjager, A. S. C., in the filming of "Wildfire."

Report of S. M. P. E. Progress Committee

Data *on* New Features Gleaned *from* Every Part *of* Globe. Important Summary

(Continued from last month)

In Germany interest has recently been shown in the measurement and elimination of excess heat at the film gate.[46] A specially devised film gate employs a fluid cell containing water or a solution. The formation of bubbles is prevented by cooling by means of the pipe in the cell through which water is circulated. It is claimed that with arc lamps the film could be stopped for still projection without burning the film. A blower system has also been employed to keep the cell solution cool. With projectors employing of an air current between the lamp and condenser is proposed to reduce the heat reaching the film and condenser lens.[47] A thin piece of transparent mica inserted between the light source and condenser or refused silica glass are also suggested, but forced ventilation is an essential feature.

A new film rewinder[48] employs 6-inch diameter hubs which are used in both the feed and take-up boxes. The upper box is horizontal, with a rotating booth, and the film feeds from the inside roll to the upper sprocket by a centrifugal pressure; the speed of the rotating feed plate is controlled by means of a revolving helix acting on a friction disc. After projection the large core of the lower roll is removed and the entire roll transferred to the upper box. A new nonrewinding magazine has been developed in this country, which may be attached to any standard projector.[49]

A safety device designed to prevent burning of film whenever the film breaks or is burned out at the gate, drops a shutter directly in front of the film gate and at the same time spots the motor. It also functions should the film loops become shortened due to stripped holes.[50]

Effects

In order to effect saving and production costs a device has been perfected for making realistic night scenes in the daytime. This device consists of an attachment for any standard make of camera, used in conjunction with a special coloring solution with which the finished negative is treated.[51] Although no particulars are given the method undoubtedly consists of photographing through a red filter on to a panchromatic emulsion sensitive to infra red. Such emulsions can be prepared by bathing in dicyanin, kryptocyanin, etc.

A comparison of the number of motion picture theatres in the British Isles with those in the United States shows that this country has considerably more in proportion to the population. For the generally accepted figure of about 14,000 theatres in the United States there is in this country one theatre for every 8,000 people. There are 40,073 motion picture theatres in the British Isles, one for every 11,009 people. London with a population of over 700,400 has only 385 theatres, or one for every 18,200 people.[52]

A very extensive[53] survey of the motion picture industry has been conducted by the Babson Statistical Organization; Rowland Rogers, head of the department of Photoplay Production of Columbia University; and Motion Picture News. Calculations have been made on the basis of 14,000 exhibitors. Three articles giving the results of the survey were published; the first contains statistics covering the size of theatres and number of days a week open, number of employes, and prices of admission. The second article gives information concerning the program, the number of reels per program, the character of the program besides the feature, kind of music, etc. The third article contains a percentage expression of the answers to a question relating to present business of the exhibitor compared to past, seasonal receipts, opinions on foreign films and the influence of varying feature pictures on the attendance.

Figures published for 1921 give the number of establishments engaged in the production of motion pictures in the United States as 127, employing 10,659 persons, whose product is valued at $77,397,000.[54]

Figures for the year ending March 1923 show that only about two-thirds of the footage of unexposed negative was imported in 1923 it was dutiable as compared to the year ending March 1922 when it came in duty

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46 Kinotechnik, Feb 20 1924, p 39
47 Kinematographic Weekly, Jan 18 1923, p iv
48 Kinematographic Weekly Supplement April 19 1923, p iv
49 Motion Picture News, Jan 16, 1924, p 774
50 Motion Picture News Nov 18 1922, p 2576
51 American Cinematographer, Nov 1923, p 5
52 Motion Picture News, Nov 24, 1923, p 2444
53 Motion Picture News, Nov 18, Nov 25, and Dec. 2, 1922, pp. 2527 2644, 2772.
54 Motion Picture News, Dec 23, 1922, p 715

Harold Wenstrom Is Chosen Member of A. S. C.

Sterling Cinematographer Is Chosen *for* Roster *of the* A. S. C.

Work *on* Many Cosmopolitan Productions Included *in* Wenstrom's Laurels.

Harold Wenstrom has been elected a member of the American Society of Cinematographers, according to an announcement from the Board of Governors.

Wenstrom was photographing Sidney Drew comedies at the time he entered the navy during the recent war in 1917, and became photographer with the Bureau of Navigation during 1917 and 1918.

Following the signing of the armistic in 1919, he became a cinematographer with the Metro Pictures Corporation, for which organization he filmed "The Best Luck," directed by Ray Smallwood, and "The Hope," directed by Herbert Blache.

HAROLD WENSTROM, A S C

His reputation as a sterling cinematographer won him a connection with Cosmopolitan in 1920 with which organization he has continued to date. During this affiliation he has been associated in the filming of the following productions: "The Wild Goose," "Proxies," directed by George Baker; "The Young Diana," directed by Robert Vignola; "The Beauty Shop," directed by Edward Dillon; "When Knighthood Was in Flower," directed by Robert Vignola; "The Face in the Fog," directed by Alan Crosland; "The Go-Getter," directed by E. H. Griffith; "Under the Red Robe," directed by Alan Crosland; "The Great White Way," directed by E. Mason Hopper; "Janice Meredith," directed by E. Mason Hopper; and "Zander the Great," directed by George Hill.

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free. The values of cameras imported[55] almost doubled for 1923.

Stereoscopic

Efforts to obtain stereoscopic motion pictures have claimed the attention of a number of inventors and others in the industry. One director it is reported is making a feature picture using a camera of English development for which stereoscopic effect is claimed.[56] A new projector for theatres[57] uses a film made from a negative taken with a camera containing two lenses the same distance apart as the average human eye. The two pictures are projected alternately and rapidly on a screen with a double projector. Viewing is accomplished by means of a small apparatus placed in front of each spectator which consists of a circular aluminum casing inside of which a motor driven fan blade rotates at 1500 r.p.m. in synchronism with the shutter blades of the projector. Another device uses two lanterns with an oscillating shutter, the pictures being viewed through corresponding synchronous shutters. A new adaptation of the anaglyphic method of viewing is also reported[58]; no special eyeglasses are used.

Still another method of projecting stereoscopic motion pictures comprises, (1) a special camera using film on which the individual pictures are twice as wide and one and one-half times as high as those on standard film; (2) a special projector, and screen, the latter is 21 1-2X40 feet in size, in front of which is strung a "breaking surface" compound of several miles of thread. This breaking surface is claimed to give relief to the pictures and to avoid angular distortion. All prints are to be made by projection.

Studios

Among the new lighting units developed for studio lighting is an arc lamp spotlight

(Continued on page 15)

55 Motion Picture News, Aug. 25, 1923, p 926
56 Motion Picture News, July 26, 1924
57 Scientific American, Jan 1923 p 5
58 Motion Picture News Nov 18 1922 p 2571

The Editors' Lens - - - - *focused by* FOSTER GOSS

¶ As this issue goes to press, we have seen nor heard no word from Mr. F. H. Richardson, whose mis-statements were decisively spiked in the April number of the *American Cinematographer*. For Mr. Richardson's own sake, it would seem that the less he has to say, and the more careful he is in saying it, the better off he will be.

¶ Unless Mr. Richardson displays more acumen than he has in the past, it is very possible that he will have all sorts of fanciful versions, printed or otherwise, of the bad situation into which his rashness has precipitated him.

¶ Because he has seen fit to deviate from the truth, any further misrepresentations from Mr. Richardson will serve merely to enmesh him further. Had this publication been as fractious as Mr. Richardson allows himself to be, it would have long since taken him to task; the letter, which was reproduced in the last issue, was not the first that came here from the oracle of projection. But in the past the source was considered, and the outbursts were allowed to go by unchallenged.

¶ When, however, Mr. Richardson took it upon himself to misrepresent the activities of this publication, it was time that his immunity no longer be tolerated and the situation was handled accordingly. He should know now that we won't succumb to threats.

¶ If Mr. Richardson will forget himself long enough to see himself as others see him, he will economize and conserve on his utterances, and be the gainer therefor.

¶ But if rave Mr. Richardson must, about this publication, let him —and he will hear more from us.

Standard Speeds

¶ The American Society of Cinematographers has gone on record as advocating the retention of the normal rate of sixty feet per second as the camera taking speed.

¶ In a letter to the Society of Motion Picture Engineers, copies of which were sent to the exhibitor and producer organizations, John W. Boyle, secretary of the American Society of Cinematographers, outlined various reasons as to why the present standard should be kept. Those who have studied the projection situation reach the common conclusion that the only way to prevent projection speeds from becoming more excessive than ever, is not to allow taking speeds to increase accordingly.

¶ There is no doubt that the Society of Motion Picture Engineers will go on record as favoring a standard projection speed which is somewhat in excess of the taking speed of sixty feet per minute—projection experts agree that some such ratio between taking and projection speeds have been found to produce the most ideal results.

¶ If this ratio is maintained, as they claim it must be, the result of running up taking speed will be, in turn, to boost the projection speed. The further results are evident: more film to be raced through the projectors in the same amount of time with the consequent damage to film and mechanism; increased cost of film consumption and lights; and a myriad of other contingencies.

¶ If the normal speed of taking is allowed to be increased at this time—a rate which has been found to be correct by experience over a period of many years—then the precedent is set for more changes in the future—thereby making possible a long procession of taking speeds chasing projection speeds, or projection speeds trying to keep ahead of taking speeds.

Karl Brown, A. S. C., is filming James Cruze's latest production for Famous Players-Lasky.

* * *

L. Guy Wilky, A. S. C., is back in Hollywood from New York City where he journeyed for the last William de Mille production.

* * *

Robert Doran, A. S. C., has completed the photographing of his latest comedy for Hal Roach.

* * *

King Gray, A. S. C., has returned from Portland, Ore., where he photographed a Moomaw feature.

* * *

Walter Griffin, A. S. C., is believed to be the only A. S. C. member capable of disputing John Boyle's record of the long-term ownership of one automobile. King Gray is authority for the statement, and Walter confirms it himself, that the latter bought a Buick six when Griffin's son attended kindergarten—the younger Griffin is now a high school student, and father is still driving the old faithful Buick. Walter has just treated it to a new coat of paint and a new top, and says that he is going to drive it until it wears out—which is highly problematic, considering that it had already run more than 15,000 miles when he bought it from Frank Lloyd, the director, and further, that it now has attained a venerable mileage in excess of 125,000.

* * *

John W. Boyle, A. S. C., is, however, a close rival to Griffin as any one, who knows how long John has been driving his Interstate, will testify. Boyle has just bought a Nash sedan but, like the old colonel who gave a life-time home to the horse that galloped him around in his dashing youth, John still has a place in his garage for his Inter-state which, unlike the horse, continues its usefulness without running up the feed bill.

Harry Perry, A. S. C., has returned from the big snows at Ranier where he filmed location scenes on the Sol Lesser production which features Gunnar Kasson, famous "musher," and Balto, the lead dog in the heroic dash to Nome.

* * *

Reginald E. Lyons, A. S. C., has returned from San Diego, where he was on location with Marshall Neilan's Goldwyn company. Reggie caught some prize aeroplane shots of parachute jumps. Reggie made eleven flights in De Haviland planes of the Marine Corps, and took many of the scenes at the speed of 125 miles per hour while the planes were at an altitude of 2500 feet.

* * *

Victor Milner, A. S. C., is entering the final stages of the cinematography on "The Prodigal Son," a Paramount picture directed by R. A Walsh.

* * *

George Schneiderman, A. S. C., has begun filming John Ford's current production for Fox. This is the director-cinematographer combination that is responsible for the remarkable work in "The Iron Horse."

* * *

Cupid seems to be hovering around the Frank Lloyd Productions these balmy spring days. And especially intimate with the cinematographers. A few months ago Norbert F. Brodin, A. S. C., first cinematographer, was married during the filming of "The Silent Watcher" and recently Dewey Wrigley, second on Mr. Lloyd's current production, "The Winds of Chance," slipped away from the set long enough to be married to Miss Elsie Fisher of the wardrobe department. Rev. Neal F. Dodd performed the ceremony. A few weeks ago Daniel Mulholland, property master, and Paul E. Seckler, chief electrician, became benedicts and Ruth Clifford, actress, became Mrs. Cornelius before the last Lloyd production was completed.

On the New Board of Governors

Included on the new Board of Governors, are the following A. S. C. members, whose photographs are reproduced below. The Board also includes all the officers of the American Society of Cinematographers.

Fred W Jackman, A. S. C.

Charles J. Van Enger, A. S. C.

George Schneiderman, A. S. C.

Paul P. Perry, A. S. C.

Gaetano Gaudio, A. S. C.

Gilbert Warrenton, A. S. C.

George Benoit, A. S. C., is preparing to photograph his latest production with Hunt Stromberg.

* * *

Gilbert Warrenton, A. S. C., has finished filming Edward Mortimer's latest production for Fox, and has begun photographing "Seven Days," an Al Christie feature, directed by Scott Sidney, the cast including Mabel Julienne Scott, Lillian Rich, Hallam Cooley, William Austin, Creighton Hale, Eddie Gribbon, Rose Gore, Tom Wilson and Lillyan Tashman.

* * *

Hans Koenekamp, A. S. C., is filming the latest Larry Semon production.

Good photography plays no small part in making a picture popular. The public demands it—exhibitors expect it.

EASTMAN NEGATIVE FILM

—does justice to the cinematographer's skill. It has uniformity, latitude, speed—each is of photographic importance.

And Eastman Positive Film carries all the quality of the negative through to the screen. Your negatives deserve to be printed on it.

Eastman Film is identified by the words "Eastman" and "Kodak" in black letters in the film margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

A. S. C. ELECTS OFFICERS

(Continued from page 6)

ers-Lasky as chief cinematographer for Paul Bern productions. Previous to being assigned to Bern, Glennon was chief cinematographer for Cecil B. De Mille, among whose productions he photographed "The Ten Commandments," "Triumph" and "Changing Husbands." Previous to going with De Mille, the A. S. C. member was chief cinematographer for George Melford productions, he having filmed "You Can't Fool Your Wife," "Java Head," "Ebb Tide," "The Woman Who Walked Alone" and "Burning Sands." Before he became identified with Famous Players-Lasky, Glennon had been cinematographer on many productions for Universal and the National Film Corp. Among the Paul Bern productions he has photographed are "Open All Night," "Worldly Goods," "Tomorrow's Love," and "The Dressmaker from Paris."

John W. Boyle

John W. Boyle, secretary, has a cinematographic career that harks back to the period of production in New York City before Southern California became a power in the film world, he having been secretary of the old Cinema Camera Club of New York. For many years he was with Fox where he photographed many of the best known Theda Bara features. In recent years he has filmed many Goldwyn productions including those of King Vidor and other prominent directors. Among his recent vehicles have been "Wild Oranges" and Rupert Hughes' "Excuse Me." Prior to joining Goldwyn, Boyle made an extensive cinematographic trip to the South Seas. Boyle went to Italy with the original "Ben Hur" company, he having been chief cinematographer for Charles Brabin on that production. On the expiration of his contract with Goldwyn with the filming of "Excuse Me," Boyle became connected with the F. B. O. studios where he is at work at present.

REPORT OF PROGRESS COMMITTEE

(Continued from page 9)

which has as its principal feature an adjustable device to regulate the feeding of the carbons.[59]

The positive carbon is rotated at two revolutions per minute. A high current, high intensity arc lamp[60] for studio use produces a maximum candlepower of 100,000 or sixteen times that of the ordinary flaming arc.

Clay figures as actors for animated cartoon photography have been employed.[61] Blue clay, free from gloss and not too wet, has been found best for this work.

Flat white and aluminum painted reflectors are generally used for the control of shadows in both studio and outdoor photography. A new reflector[62] has been introduced in England which is prepared by coating a corrugated cardboard with silver foil covered with a transparent air proof varnish. High efficiency and lack of the objectionable features of metal mirrors are claimed for the reflector.

An innovation in motion picture photography that is expected to create considerable interest has been introduced in a recent pro-

59 American Cinematographer, July 1923, p. 15
60 American Cinematographer April 1923 p. 14
61 American Cinematographer June 1923 p. 7
62 Kinematographic Weekly Sup. Dec. 14, 1923 p. iii.

A Fijian traffic officer, Suva, Fiji. Photograph by Len H. Roos, A. S. C., Educational Division, Fox Film Corporation.

duction [63] The new method was used in the lavish cabaret scenes, which had a water landscape in the background. In the foreground was a scrim stretched taut across the dancing floor Upon this netting was painted a deep sea scene in rich colors. When the powerful studio lights were leveled on the scrim, the background of the set was blotted out. When these front lights went out the dance hall came into view, the floor being seen for the first time. When these lights went out the dancers were in silhouette, and the backdrop appeared to be pushed miles and miles away. The result was an interesting study in perspective and composition.

Another development has been made for this same purpose which recently has proved very successful. This consists in the actual construction of the upper parts of the set in miniature and placing them nearer the camera than the full lower portion of the set. This has not yet been used to much extent but in certain cases has proven deserving of more attention and development. One excellent example was the miniature of an elaborate cathedral ceiling with carved vaulting and pendants.

The use of a 90-foot steel boom with the camera platform constructed at its extremtiy is an innovation in filming large sets from almost any position in three dimensions.[64]

A new method of taking close-ups during production has been successfully developed in a California studio. The method consists in equipping an extra camera with a special wide angle telescopic lens so that the camera may be set at the same distance from the set as the regular camera which is recording the normal action. These close-up shots not only save time in being taken simultaneously with the normal, but also give perfect continuity of action and expression when cutting from one to the other.

The technique and use of "glass work" is becoming rapidly improved and more widespread in studios in this country, both in the east and west. The "glass work" consists in photographing a scene through a large piece of plate glass some distance in front of the camera. The lower portion of the scene in which all action occurs is constructed as a set in the studio. The upper portion of the scene is painted on the plate glass so that through the camera lens the painted portion is accurately superimposed on the true set and the division is not apparent. A fine example of this work is the Notre Dame cathedral in the picture of "The Hunchback of Notre Dame." This development is greatly enhancing the apparent size and grandeur of studio sets and will probably be used to even greater extent in the future.

A novel method of obtaining wave motion effects for close-ups in ship-board sets has been devised. It consists of a universally pivoted lever mounted low on a floor stand. One leg of the camera tripod is set into the short arm of the lever. The long arm of the lever is then moved up and down and sideways by hand, thus twisting and raising and lowering the camera to simulate wave action.

Talking Cinematography

In addition to the De Forest and Tykociner methods for reproducing the voice or music

The Maori way of greeting a friend (rubbing noses). This native girl's name is Rangi. She is a native of Whakarewarewa, New Zealand. The handsome chap on the left is Len H. Roos, A. S. C.

63 Motion Picture News, Sept 15 1923 p 1356
64 Scientific American March 1924 p 169

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in synchronism with the projection of pictures which have been described in papers read before the Society[65] other methods introduced include an apparatus,[66] the operation of which is described as follows:

Light from an arc or gas-filled electric lamp is sent toward two discs revolving in opposite directions; the first disc has a series of holes along its edge, each of which transmits a strip of the image while the second disc has a serrated edge formed of spokes which receives the light from the first disc, and passes it in flashes of audible frequency which are focused on a light sensitive selenium cell. The serrated disc overcomes the lag difficulties of the cell. Amplification and transmission of the impulses is then accomplished in the usual way. A similar double disc arrangement is used for the receiver except that a series of quick acting lamps wired to a commutator replace the holes in the sending set disc.

Another device[67] employs a recording instrument which uses a special Nernst filament lamp as its amplifier.

65 Society of Motion Picture Engineers Transactions, May 7-10 1923 pp 61, 78 and 90
66 Exhibitors Herald April 14 1923 p 87
67 British Journal of Photography May 25 1923 p 319

Fifteenth Anniversary *of* Rothacker Enterprises Held

The Rothacker organizations are celebrating the fifteenth anniversary of the founding of the first Rothacker motion picture enterprise by Watterson R. Rothacker in Chicago in 1910.

From the humble beginning when Rothacker rented desk space on the "Loop," Rothacker's affairs have grown until they include the big Rothacker plant in Chicago as well as the Rothacker-Aller Laboratories in Hollywood.

The past year saw a particular triumph in Rothacker's career as it marked the completion of "The Lost World," which First National produced by special arrangement with Rothacker. It was the latter's initiative which brought the fantastic Doyle story to the screen.

Faxon Dean, A. S. C., has concluded the cinematography on Maurice Elvey's current production for Fox.

• • •

Bert Glennon, A. S. C., has gone to Arizona on a lengthy location trip for the latest Paramount production he is photographing.

LIGHT SOURCES

(Continued from page 4)

with the aid of the special lamp setter which is standard equipment. It is very important that lamp reflector and condenser be kept perfectly clean and properly adjusted at all times.

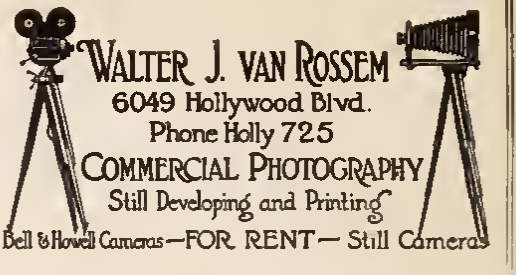
High Intensity Arcs

The high intensity arc is a comparatively recent development as a light source for motion picture projection It is a modification of the Sun Light Arc, (high intensity) now used in practically all the studios.

The positive carbon used in the high intensity lamp is so constituted that when burned at the *proper* current, it forms a deep crater. It is rotated to keep the crater uniform. The special flame material enters the arc entirely from the bottom of this deep crater where the impregnated core is exposed to the arc. The negative carbon is so arranged that the negative flame sweeps across the positive crater in such a manner that the light-giving vapor from the positive core is confined and compressed in the crater. By properly confining this vapor in the crater by means of the negative flame, the brilliancy of the vapor is greatly increased and we obtain brilliancies ranging from 500 to 900 candlepower per square millimeter. These are figures which were hitherto unknown.

Automatic Operation

The high intensity arc operation is entirely automatic, and will deliver over twice the amount of illumination compared to the ordinary carbon arc using the same amount of current. One can readily see that the high intensity arc is very economical in operation. It is also claimed that the actinic or ultra-violet quality of the light is the ideal light for projection. This I do not agree with, because it is a known fact that this particular quality in the light washes out certain tints in the film and plays havoc with natural color photography. The high intensity produces a steel blue light (actinic) which is necessary to good photography, but it is a different proposition, once the positive print has been developed, fixed, and is in a projector. However, the Bausch and Lomb Optical Company claim to have completely eliminated this objectionable feature with their relay condenser system which mixes the red and blue colors in the light beam and evenly distributes them at the aperture.



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It is common belief that the light rays from the high intensity arc contain more heat than those from the ordinary arc. In the transactions of the Society of Motion Picture Engineers, it is stated that the higher the absolute temperature of the light source, the shorter the predominating wave lengths and, therefore, the cooler the light. Consequently, high temperature arcs result in the least film burning at equal screen candle-power.

There is no doubt that with the correction of the few minor faults in the high intensity arc it will be the ideal projection light, particularly in theatres with excessively long projection distances.

Reflector Arcs

The reflector arc is the newest development as a light source for motion picture projection. It does not seem to have found much favor with projectionists so far, probably because it is a radical departure from the usual optical set-up. the reflector arc, the condensers are eliminated and a concave reflector is used to collect the light and concentrate it at the aperture plate. The big claim made by the manufacturers of reflector arcs is that a 20 ampere reflector arc will equal a 60 to 75 ampere ordinary carbon arc, this being due to the fact that the reflector arc utilizes all the light emanating from the source. They also claim the field is perfectly clear and evenly illuminated, and the light has a pure white quality.

The only objections I can see in an arc of this type are:

First, accuracy in grinding reflector;

Second, difficulty in maintaining focus of reflector; and

Third, difficulty in maintaining proper arc length.

No doubt these lamps will be perfected, and should be ideal for the small theatre using 40 to 50 amperes.

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A. S. C. Advocates Holding 60 Ft. *per* Minute Taking Speed

John W. Boyle, secretary of the American Society of Cinematographers, sent the following letter to L. C. Porter, Society of Motion Picture Engineers, on the subject of camera taking speeds:

Society of Motion Picture Engineers,
Harrison, New Jersey.
Attention Mr. L. C. Porter.

Gentlemen:

Replying to yours of March 30th and April 15th respectively regarding our opinion as to the correct camera speeds, we wish to state that this matter has been discussed from time to time among our members and it is the consensus of opinion of our Society that the correct camera speed is sixteen pictures per second or sixty feet per minute. This speed has been used for years by practically all members of the profession, slower speeds only being resorted to, to secure certain comedy and dramatic effects. Over-speeding has only been used where certain directors have attempted to combat the excessive projection speeds which exhibitors have adopted to "turn over their audiences" in the shortest possible time. We are opposed to any taking speed in excess of sixty feet per minute for the following reasons:

1. Sixty feet per minute is sufficiently fast enough to produce smooth action under normal conditions;

2. Faster taking speeds than sixty feet per minute require that much more light to be used on sets, thereby increasing eye strain of actors. The use of additional electrical equipment, electricians and electrical energy increases cost of production, to say nothing of the disadvantages to the cinematographer in securing balanced lighting, it being a known fact that better lighting effects are obtained where it is possible to use a minimum of light;

3. Faster speeds than sixty feet per minute require the use of additional negative and positive footage, thereby increasing the cost for raw stock as well as the added expense of laboratory work—longer titles, etc.;

4 In recent years the leading manufacturers have improved their products, whereby we have obtained lenses with greater speed. These improved lenses make it possible to use less light and secure very pleasing effects. However, if we are compelled to in-

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FRANCE SEINE

crease our taking speed we have the equivalent of the old methods—sixty feet per minute with the F.3.5 lenses.

We are glad that you have adopted eighty feet per minute as a standard projection speed and trust that you will be able to secure the adoption of this speed by the exhibitors, it having been our experience that productions photographed at sixty feet per minute can be projected at eighty per minute with satisfactory results.

We would suggest that your committee adopt some standard for "projection lights;" that is, an "arc intensity" of so many amperes for a given screen area and length of throw. Of course, we realize that different theatres require special equipment but certainly something can be done to obviate the necessity of making special prints for exhibition in the key cities as, we understand, is the case of some productions.

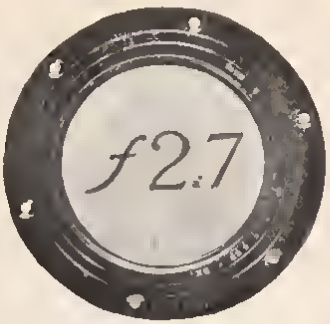
We hope that we have answered your questions, and if we can render further assistance along these lines, please call upon us.

Sincerely,
(Signed) John W. Boyle,
Secretary.

S. M. P. E. Spring Meeting *to* Be Held *in* Schenectady *this* Month

The spring meeting of the Society of Motion Picture Engineers will be held May 18th, 19th, 20th and 21st, at the Hotel Van Curler, Schenectady, N. Y., according to an announcement from J. C. Kroesen, a member of the Board of Governors of the Society.

A tentative program of papers is as follows: "Machine Development of Negatives and Positive Film;" a paper by F. H. Richardson of a historical character; a paper by T. K. Peters on motion photography; "Static Marking on Motion Picture Film;" "An Improved Sensitometer Secter Wheel;" "Student Psychology;" "Educational Motion Pictures;" a paper by Roger M. Hill, U. S. Army motion picture service; "A New Reflectometer," by Dr. Frank Benford; "Artistic Utilization of Light in Photography of Motion Pictures;" "Manufacture of Special Motion Picture Lamps;" and "Colored Lighting Effects in Connection with Exhibition of Motion Pictures."



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Carl Zeiss, Jena, have perfected a new lens—a Tessar, with a working aperture of f:2.7.

Combining the well known Carl Zeiss quality with the greatly increased light gathering power of f:2.7 means an objective for motion picture photography that is revolutionary—a lens that will produce results under the most adverse conditions.

Following are the focal lengths and prices:

Focus	*Standard mount*	*Focussing mount*
1⅜ inches	$40.00	$47.00
1 9-16 inches	40.00	47.00
2 inches	43.00	50.00
3⅛ inches	51.00	58.00
4 inches	64.00	71.00
4¼ inches	72.50	82.50

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International Congress *of* Photography *to* Meet *in* Paris

After a lapse of fifteen years an International Congress of Photography is to be held this year, June 29 to July 4, in Paris. The last congress was held in Brussels in 1910, and was a very successful meeting, attended largely by representatives from all nations.

The Congress will be divided into four sections: (1) Scientific; (2) Technical and artistic; (3) Historical and documentary; (4) Technique of cinematography (in connection with the Congress of Cinematography). An historical exhibition of photography and a centenary celebration of the beginning of photography will be held during the Congress.

At the request of the International Committee of the Congress, an Organizing Committee in the United States has been formed, the members being: F. F. Renwick, Dr. W. D. Bancroft, W. H. Manahan, E. J. Wall, Dr. H. E. Ives, Professor R. W. Wood, and Dr. C. E. K. Mees, chairman.

The Congress is especially anxious to obtain papers relating to the branches of photography with which it deals from workers in the United States. Offers of such papers can be communicated to C. E. K. Mees, Eastman Kodak Company, Rochester, N. Y., who will forward them to the secretary of the Congress or they can be sent direct to M. G. Labussiere, 5 rue Brown-Sequard, Paris, XV. The secretary is anxious to know at once what contributions will be available, though it is not necessary that the whole paper should be sent to him. The title and a brief abstract should, however, be forwarded at once.

Harold Hurley *and* Film Expert Speak *before* A. S. C. Open Meeting

Harold Hurley, a member of the publicity department of the West Coast Studios of the Famous Players-Lasky Corporation, spoke before the last open meeting of the American Society of Cinematographers on the subject of publicity as it related to the cinematographer. Mr. Hurley's talk was arranged by Victor Milner, A. S. C.

Gustav Dietz, an authority on panchromatic film, addressed the same meeting, and projected tests of panchromatic work. Paul Perry, A. S. C., arranged Mr. Dietz' lecture.

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New Features Announced *on* Latest Models *of* Debrie Cameras

A current announcement carries the news of two new model De Brie cameras, these being a new De Brie high speed camera and the De Brie Parvo regular speed camera.

Innovations and improvements on these models required several years to perfect, it is stated, the new high speed model having a direct focusing device incorporated into it. The actual image is reflected through the lens. A speed indicator is also a recent addition, showing the number of pictures per second that are being taken. Various focal length lenses may be easily fitted and interchanged.

240 Per Minute

The new high speed camera will take 240 pictures per second—15 times the normal speed with results that are stated to be as steady as if the normal rate of 16 per second were used.

Model "K"

The Parvo camera, which is the De Brie model "K," is the newest creation in the regular De Brie camera. Among other features, it embodies an increased length of dissolve to 4½ feet, a counter which shows both the footage taken and the number of turns of the handle, as well as the number of single pictures taken. This has been built flush with the camera and does away with the large glass which, on the earlier models, was readily broken. In changing the lens, one screw is turned to bring the proper focusing and diaphragm scales together, due to a new method of gearing together both focusing and diaphragm bars. In the pressure gate is a new device which prevents the scratching of film.

Motor

The new camera may be used either with motor or six volt storage battery on any ordinary 110 volt circuit without unnecessary fittings.

The new cameras are being displayed by the Motion Picture Apparatus Company, 110 West 32nd St., New York, the sole agents in the United States and Canada for De Brie apparatus.

"Black Cyclone," the latest production of Fred W. Jackman, A. S. C., is ready for its premiere in New York City, according to word received from the East.

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Hollywood, California

Charles Stumar, A. S. C., is photographing "Where Was I?," starring Reginald Denny and directed by William Seiter at Universal City.

* * *

H. Lyman Broening, A. S. C., has concluded preparations and has begun the filming of the latest production to be made by J. P. McCarthy.

* * *

David Abel, A. S. C., is receiving congratulations on his cinematography in the Warner Bros. production, "Recompense."

Charles G. Clarke, A. S. C., has begun work on "Without Mercy," a George Melford production for Metropolitan Productions. The vehicle will be released through the Producers Distributing Corporation. Among those who will appear before Clarke's camera are Dorothy Phillips, Vera Reynolds and Conway Tearle.

* * *

Floyd Jackman, A. S. C., filmed "Black Cyclone," the latest Fred Jackman production that is to be given its premiere at the Capitol theatre in New York City shortly.

Native Maori girls making poi balls (used in "poi dance"), and weaving baskets. Photograph by Len H. Roos, A. S. C.

The famous beach at Waikiki, from the steps of the Moana Hotel. Photograph by Len H. Roos, A. S. C.

Radio *and* Static Conjure Verse *for* Snoring Labster

What radio and memories may work on a laboratory official may be realized from the following, which comes from E. O. Blackburn, sales manager, Rothacker-Aller Laboratories:

After the rushes are rushed through and after I rush home and rush through my dinner — I rush to my radio and tune in for—something new.

In my incessent disappointment I invariably go to sleep, lulled by the wise and otherwise cracks from KFWB — or the dulcet wailings of a feeble fiddle over KHJ.

The air was a bit crackly last night and the little old radio worked hard against odds —plus my very audible slumbers — and the old dream kink got in its work with the result that I heard a certain cinematographer gleefully gurgling into the microphone—

"I wonder what's become of static
That old jinx of mine,
It used to be so darned emphatic
In each little scene
Flashed upon the screen.
I don't know where it went
I hope it don't come back—
I hope that it's been sent
To hell or Hackensack.
I hope that it is gone forever—
That old jinx of mine."

Signing off,
ED BLACKBURN
Rothacker-Aller.

Ernest Haller, A. S. C., has finished the Henry King production, "Any Woman," for Famous Players-Lasky. Henry King personally directed.

* * *

Ernest Palmer, A. S. C., is filming his latest production at the William Fox studios.

* * *

Henry Sharp, A. S. C., is well along the schedule in the filming of "Don Q," Douglas Fairbanks' current production.

* * *

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After nearly a year in Europe, Asia and North Africa where we have been working on the gigantic production of BEN HUR, at times under the most difficult conditions, I feel that I would be ungrateful if I failed to compliment you on the splendid service we received from our eight Bell & Howell cameras which have been used throughout this production.

They have stood up perfectly and have given 100% results.

This means much in a production of this kind.

Thanking you, I am,

Yours very cordially.

FN:SP

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Gilks, Alfred—with Famous Players Lasky
Glennon Bert—with Paul Bern, Famous Players Lasky.
Good, Frank B —
Gray, King D —
Griffin, Walter L —
Guissart Rene—Paris France
Haller Ernest—with Henry King United Studios
Heimerl, Alois G —
Jackman, Floyd—with Fred W Jackman Prods
Jackman, Fred W —directing Fred W Jackman Prods Hal Roach studios
Jennings, J D —
Koenekamp, Hans F —with Larry Semon
Kull, Edward—with Universal
Kuttle Robert—with Edwin Carewe, United Studios
Landers Sam—
Lockwood J R —
Lundin, Walter—with Harold Lloyd Productions, Hollywood Studios
Lyons, Reginald—
MacLean Kenneth G —with Fox
Marshall, Wm —with Carlos Prods
McCord T D —with First National
Meehan George—with Henry Lehrman Fox
Milner Victor—with Famous Players Lasky
Morgan Ira H —with Cosmopolitan
Norton Stephen S —F B O Studios
Overhaugh, Roy F —New York City.
Palmer Ernest S —with Fox
Perry Harry—with B P Schulberg Productions
Perry Paul P —
Polito, Sol—with Hunt Stromberg Productions.
Ries Park J —
Rizard George—New York City.
Roos, Len H —with Fox Film Corp, (N Y) (Educational Div) in Australia
Rose Jackson J —with Universal
Rosher Charles—with Mary Pickford Pickford Fairbanks Studio
Schneiderman, George—with Fox
Scott, Homer A —
Seitz John F —with Rex Ingram Europe
Sharp, Henry—with Douglas Fairbanks Pickford Fairbanks Studio
Short, Don—
Smith Steve Jr —with Vitagraph Studio
Steene F Burton—
Stumar Charles—with Universal
Stumar, John—with Universal
Tolhurst, Louis H —'Secrets of Life,' Microscopic Pictures, Principal Pictures Corporation
Totheroh Rollie H —with Charlie Chaplin, Chaplin Studio
Turner J Robert—with Fox
Van Buren Ned—
Van Enger, Charles—with Ernst Lubitsch Warner Brothers
Van Trees James C —with First National
Warrenton Gilbert—with Christie Productions
Weinstrom Harold—New York City
Whitman, Philip H —with Famous Players-Lasky, New York City
Wilky L Guy—with William de Mille Famous Players Lasky

Edison, Thomas A —Honorary Member
Webb Arthur C —Attorney

Meetings of the American Society of Cinematographers are held every Monday evening On the first and the third Monday of each month the open meeting is held and on the second and the fourth the meeting of the Board of Governors

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Los Angeles

August
twenty
1924

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My dear Mr. Moeger

My cameraman, Ernest Haller, joins me in thanking your organization for your efforts in perfecting the Mitchell Camera to its present degree of efficiency. It materializes the dream of speed and adaptability that have long been harbored by both director and cameraman.

I am not too extravagant in my praise when I say it has assisted me greatly in my productions and I expect still finer results on my future pictures.

Most Sincerely,

RC c.